

FACULTY *of* MUSIC



2002–2003

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Master Class with Marilyn Horne

2002-2003 JOHN R. STRATTON VISITOR IN MUSIC

Tuesday, November 19, 2002
12:10-3:00 pm. Walter Hall
Mia Bach, piano

Presentation of the Faculty of Music Distinguished Visitor Award
Dean David Beach and Stephen R. Clarke

Gioacchino Rossini

Si ritrovarla io giuro (La Cenerentola)
Eric Shaw, tenor

Giacomo Puccini
Gioacchino Rossini

O mio babbino, caro (Gianni Schicchi)
La Promessa (Serati musicali)
Tonya Leah Gordon, soprano

Benjamin Britten
Robert Schumann

Sid's aria (Albert Herring)
Die Lotosblume
Philip Carmichael, baritone

TEN-MINUTE INTERVAL

Edward Elgar
Franz Schubert

Where corals lie (Sea Pictures)
Der Tod und das Mädchen
Kathryn Knapp, mezzo soprano

Jules Massenet

Adieu, notre petite table (Manon)
Katherine Whyte, soprano

Wolfgang Amadeus Mozart
Xavier Montsalvatge

Non so più, cosa son (Le nozze di Figaro)
Chévere (Cinco canciones negras)
Melinda Delorme, mezzo soprano

Alternates

Erich Wolfgang Korngold

Marietta's Lied (Die Tote Stadt)
Allison Bent, soprano

Wolfgang Amadeus Mozart
Charles Gounod

Voi, che sapete (Le nozze di Figaro)
Que fais-tu, blanche tourterelle? (Roméo et Juliette)
Susan Black, mezzo-soprano

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Master Class with Marilyn Horne

2002-2003 JOHN R. STRATTON VISITOR IN MUSIC

Wednesday, November 20, 2002

7:00–10:00 pm. Walter Hall

Che Anne Loewen, piano

Wolfgang Amadeus Mozart
Georges Bizet

Parto, parto (La clemenza di Tito)
Près des ramparts de Seville (Carmen)
Megan Latham, mezzo soprano

Giuseppe Verdi
Franz Schubert

Stornello
Bei dir allein!
Stephen Erickson, tenor

Franz Schubert

Der Doppelgänger (Schwanengesang)
Giles Tomkins, baritone

TEN-MINUTE INTERVAL

Alfredo Catalani
Johannes Brahms

Ebben? Ne andrò lontana (La Wally)
Von ewiger Liebe
Joni Henson, soprano

Douglas Moore

Warm as the autumn night
(The Ballad of Baby Doe)

Franz Schubert

Ständchen (Schwanengesang)
Jon-Paul Décosse, baritone

Georg Friedrich Händel
Joaquin Rodrigo

Tornami a vagheggiar (Alcina)
De los álamos vengo, madre
(Cuatro madrigals amatorios)
Saemi Chang, soprano

Alternates

Wolfgang Amadeus Mozart
Charles Gounod

Voi, che sapete (Le nozze di Figaro)
Que fais-tu, blanche tourterelle?
(Roméo et Juliette)
Susan Black, mezzo-soprano

Jules Massenet
Robert Schumann

Adieu, notre petite table (Manon)
Widmung
Eve Rachel McLeod, soprano

Today's program is performed on the Edith McConica Steinway.

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We kindly request that you switch off your cellular phones, pagers, watch beepers, and any other electronic devices that could emit a potentially unwelcome sound.

Marilyn Horne is the Faculty of Music's 2002-2003 John R. Stratton Visitor in Music. This endowment fund was established with a generous gift bequeathed by the late Dr. John Stratton to provide opportunities for students to have access to renowned vocal and piano collaborators through master classes and extended residencies.

Marilyn Horne will receive the Faculty of Music's highest honour, the Distinguished Visitor Award, on Tuesday, November 19th, to mark her visit at the University of Toronto.

Marilyn Horne

As one of the world's most popular performers, Marilyn Horne has received numerous accolades and honors in the arts as well as academia. She was named a Kennedy Center Honoree in 1995 by President Clinton. In 1992, she received the National Medal of the Arts from President Bush and the Endowment for the Arts. Miss Horne sang at the Reagan, Bush and Clinton White Houses and at President Clinton's inauguration in 1993. In October of 2000, Miss Horne returned to the town of her birth, Bradford, Pennsylvania where a street on the public square was named in her honor. On that occasion, she also presented the opening season gala for the Bradford Creative and Performing Arts Center, where she was presented with the Presidential Medal of Distinction from the University of Pittsburgh at Bradford.

Among Marilyn Horne's many worldwide prizes are the Commander of the Order of Arts and Letters from France's Ministry of Culture, the Commendatore al Merito della Repubblica Italiana, the Fidelio Gold Medal from the International Association of Opera Directors, and the Covent Garden Silver Medal for Outstanding Service. Miss Horne's international success in the most difficult of coloratura mezzo-soprano roles led to the

revival of many of Rossini and Handel's greatest operas.

She celebrated twenty-six years as a leading lady at the Metropolitan Opera, and was honored at the San Francisco Opera for her thirty-nine seasons there in October 1999. Her many academic awards include numerous honorary doctorates from schools including the Juilliard School, Johns Hopkins University and the San Francisco Conservatory of Music. In 1999, Miss Horne was inducted into the American Classical Music Hall of Fame. In 2001, Miss Horne received a Lifetime Achievement Grammy Award from the National Academy of Recording Arts and Sciences. Also in 2001, Miss Horne was inducted into the Hollywood Bowl Hall of Fame.

Grammy Awards have been presented to Miss Horne for several of her operatic recordings. These include Handel's *Semele* (Deutsche Grammophon), *Presenting Marilyn Horne, In Concert at the Met with Leontyne Price and Marilyn Horne*, and *Carmen* (conducted by Leonard Bernstein). Her most recent releases include a collection of songs of Bernstein, Barber and Bolcom, entitled *I Will Breathe a Mountain*, and a recording of the songs of Irving Berlin which was released by VAI in 2000.

In celebration of her birthday in January of 1994, Miss Horne launched The Marilyn Horne Foundation, dedicated to the art of the vocal recital and presentation of young singers in recital throughout the United States. Every January since then, the Foundation has presented in conjunction with the Juilliard School, master classes taught by artists such as Dame Joan Sutherland, Maestro James Levine, Christa Ludwig, Thomas Hampson, Regine Crespin, and Martin Katz and seminars featuring topics on the vocal arts, offering educational experiences for collegiate singers and pianists, as well as the public. In January of 1998, an anniversary benefit gala celebration took place at Carnegie Hall featuring Miss Horne with her colleagues and friends, and the debut of young artists supported by the Foundation. The gala in 1999 featured six young Foundation artists. In January 2000, the Foundation presented another gala concert at Carnegie Hall as a gift to the City of New York for the Millennium, free to the public, with over 600 tickets being given to students of all grade levels throughout New York City. The 2002 activities will include master classes by Miss Horne, Warren Jones and Phyllis Curtin, and the ninth annual Marilyn Horne Foundation Recital with special guest Marvin Hamlisch in a program with Marilyn Horne Foundation artists entitled "From Vienna to Broadway."

In addition to a schedule of international recitals and orchestral performances, Marilyn Horne is on the faculty at the Music Academy of the West in Santa Barbara, California. As Vocal Program Director, she is teaching public master classes and private lessons to some of the world's most promising young artists. Miss Horne has been responsible for reviving full-length staged opera performances at the Academy with brand new productions of Rossini's *Il Viaggio a Reims*, a smashing success, and Mozart's *Die Zauberflöte* in 1997 and 1998, followed by Handel's rarely performed opera, *Rodelinda* in the summer of 1999, Richard Strauss's masterpiece, *Ariadne auf Naxos* in

summer of 2000, and *Don Pasquale* and *Pelléas and Mélisande* (the Peter Brook 90-minute, two-piano version) in 2001.

Born in Bradford, Pennsylvania, Marilyn Horne began her musical studies with her father and first sang in public at the age of two. When she was eleven, her family moved to Long Beach, California. After completing high school at Long Beach Polytechnic, she studied voice with William Vennard and song/recital works with Gwendolyn Koldofsky (her accompanist thereafter for ten years) at the University of Southern California. During that time, she also participated in master classes with Lotte Lehmann at the Music Academy of the West in Santa Barbara and Cal Tech in Pasadena. At the age of twenty, she made her operatic debut with the Los Angeles Guild Opera and, at the same age, dubbed the voice of Carmen in the highly successful film of *Carmen Jones* starring Dorothy Dandridge as Carmen. Her early operatic career included three years at the Gelsenkirchen Municipal Opera, Germany where she sang a wide variety of starring roles. In 1960, she returned to the U.S. where she presented her sensational debut in Berg's *Wozzeck* with the San Francisco Opera Company. Thirty-nine years later, appearing in September of 1999 in Laramie, Wyoming, Miss Horne fulfilled a personal goal of singing in all of the fifty states of the United States.

Miss Horne's 2001-2002 engagements included recitals in Spartanburg, SC and the Grand Opera House in Wilmington, DE. She performed at a special benefit concerts for the Chicago Humanities Festival and the Opera By the Bay Festival in Sausalito, CA. In spring of 2002, Miss Horne appeared in concert with Barbara Cook at the Wharton Center, in East Lansing, MI. Recent orchestral engagements have included the National Symphony in Washington, DC, the Houston Symphony, and the Hollywood Bowl. In October of 2000 Miss Horne, Robert White and Dick Hyman introduced their all-new program, *Steppin' Out with Irving Berlin*, which opened the concert series of the

Metropolitan Museum of Art in New York City.

Actively dedicated to excellence in vocal art, Miss Horne has ongoing commitments for private teaching and master classes throughout the world, including those at the University of Oklahoma, North Carolina School of the Arts, Converse College in Spartanburg, SC, Rollins College, Winter Park, FL, and Jeunesses Musicale in Montreal. Miss

Horne was in residence at Portland State University in spring of 2002, where she conducted public master classes and private coachings, and served as artistic consultant for the University's production of Rossini's *Cenerentola*, for which she was present on opening night. Miss Horne also returned to the Lyric Opera of Chicago where she had made her debut in 1961, this time to teach the singers of the Young Artists Program.

Biographies

Pianist **Mia Bach** began her studies at the Eastman School of Music, making her recital debut in 1974, and her orchestral debut in 1976 with David Zinman and the Rochester Philharmonic. A scholarship student at Eastman, she received her Bachelor of Music in Performance followed by Master of Music degrees in both piano and accompanying from the New England Conservatory in Boston, Massachusetts. Since 1985, Ms Bach has resided in Canada, and has held teaching posts at Wilfred Laurier and Carleton Universities. Accompanist to several choral ensembles, Ms. Bach has toured Europe and the Ukraine as accompanist and soloist. Her work at the Faculty of Music has included assisting in the Oratorio, Lieder, Mélodie classes, as well as instrumental and choral conducting classes. Summer activities have involved teaching at the gifted children's program at Eastman, and at the Ottawa Summer Vocal Academy (1988 – 1997), an intensive workshop for singers.

Che Anne Loewen, originally from Steinbach, Manitoba is a gold medal graduate of Wilfred Laurier University where she studied piano performance with Garth Beckett. Her aptitude for accompanying led her to the University of Southern California where she received top awards for accompanying upon her Master's graduation. She has been based in Toronto since 1982 and her professional

experience includes many performances in Toronto, throughout Canada and Europe. Ms. Loewen is equally at home partnering singers and instrumentalists and she has played many times on CBC radio in both chamber and art song performances. She can be heard on the CD *Exposures* with trumpeter Guy Few. An adjunct Associate Professor at the University of Toronto, she is instructor of Lyric Diction and Piano/Vocal Masterclasses. Since 1997 she has also been associated with the Musikakademie of the Prinzregententheater in Munich.

NOVEMBER 19 CLASS

Tenor **Eric Shaw** has recently returned from his New York, Lincoln Centre debut, in the operetta "L'amor de drei pintos" by Gustav Mahler. Increasingly in demand for contemporary music, he recently appeared as the White Stag in the World Premiere of R. Murray Schafer's "The Enchanted Forest." He will also be heard in concert and on CBC in "Sonnet a l'amour" by Lituianian compoers Onute Narbutaite. Mr. Shaw spent the summer at Tanglewood where his performances were greeted with enthusiasm by critics and public alike. He has also appeared with, among others Ottawa's Opera Lyra, the Kitchener-Waterloo Philharmonic Choir, Kingston's Melos Ensemble, and Toronto Operetta Theatre and Opera in Concert.

Soprano **Tonya Leah Gordon**, a third year Bachelor of Music Performance student of Mary Morrison, is a native of Bobcaygeon. She has accumulated an impressive list of awards including; Toronto Kiwanis Intermediate Silver Tray, two time Greta Kraus Scholarship and Lois Marshall Scholarship. Leah maintains a reputation of excellence in her music, receiving the highest grade among second year voice students for 2002. She looks forward to performing as the soprano soloist in *Dona Nobis Pacem* with the Hart House Chorus, recording the Aradia Charpentier Project with Naxos, and participating in today's masterclass with Marilyn Horne.

Philip Carmichael, baritone, is a Toronto native and began singing at the age of 9 under the direction of Derek Holman. He has studied at Upper Canada College, King's College in Halifax, and is currently in the 3rd year at U of T. Last spring he had his first professional solo performance in the Pax Christie Chorale's performance of Mozart's Requiem, and will soon be singing with the Hart House chorus in their performance of Vaughan Williams' *Dona Nobis Pacem*. He is studying with Patricia Kern.

Mezzo soprano **Kathryn Knapp** is a resident of Gilford Ontario. She received her Bachelor of Music from the University of Victoria, British Columbia in 2002. She is currently in her first year of the University of Toronto opera diploma program, studying with Professor Lorna MacDonald. She created the roles of Mrs.. Starbuck in "Eyes on the Mountain" by Christopher Donison, and Mrs.. Stewart in "The Vinedressers" by Tobin Stokes. She also had the privilege of singing Elgar's "Sea Pictures" with the University of Victoria Orchestra under the direction of Janos Sandor. She has just finished creating the role of Bradamante in the Opera Division's production of *Alcina*.

Katherine Whyte, soprano is currently in her first year of the Masters in Opera Programme. She graduated from the University of Toronto this past June with her Honours in Bachelor of Music in Voice Performance. Katherine is continuing her vocal studies with Dr. Darryl Edwards. She has had the pleasure of studying for the past two summers at the Britten Pears school with Sir Thomas Allen and Robert Tear respectively. She has just completed performances of Handel's *Alcina* in the Opera Divisions fall production where she played Oberto. Katherine is the recipient of the SCACE Scholarship this year.

Mezzo soprano **Melinda Delorme** is a 2002 BM in Vocal Performance graduate from the University of Toronto, and this begins her first year in the Opera Diploma program. She studies with Professor Lorna MacDonald, and has also worked with Patrick Raftery and Russell Braun. Melinda has sung in master classes given by Kimberly Barber, Martin Isepp and Ben Heppner. She recently performed the role of Ruggiero in the Opera Divisions production of Handel's *Alcina*. Other performance credits include appearances as the alto soloist in Vivaldi's *Gloria* and Handel's *Messiah*, as well as Cherubino in Mozart's *The Marriage of Figaro*. She has performed with Opera in Concert and will be featured in a Young Artists Recital with the Aldeburgh Connection next month. She is a native of Port Perry, Ontario.

Alternates

Originally from Truro, Nova Scotia, soprano **Allison Bent** has a degree in Music and Theatre from Dalhousie University, and an Artist Diploma from the University of Toronto. She has sung with the Nova Scotia Youth Orchestra and Symphony Nova Scotia, and recently, Allison participated in "Shakespeare at the Opera" program at the Banff Centre. Allison is in the first year of the newly created Masters in Music in Operatic

Performance. She is a student of Jean MacPhail.

Mezzo soprano **Susan Black** completed her BM at the University of Victoria in 1998, followed by study at the Mozarteum in Salzburg and with Richard Miller at Oberlin College. She is now in her second year of the MM in Vocal Performance program, studying with Dr. Darryl Edwards. An accomplished pianist and singer, Susan has sung the roles of Orfeo, Cherubino, Mercedes, Bellina in *The Prima Donna*, and the Wife in *The Music Shop*.

NOVEMBER 20 CLASS

Mezzo soprano **Megan Latham** is a first year Master of Opera student at the University of Toronto where she studies with Jean MacPhail. U of T performance credits include Ruggiero in Handel's *Alcina*, Mrs. Herring in Britten's *Albert Herring*, and Boulotte in Offenbach's *Barbe bleu*. This past summer, Megan had the opportunity to study with Marilyn Horne at the prestigious Music Academy of the West where she was a prizewinner in the Marilyn Horne Song Competition. She also performed the role of Florence Pike in *Albert Herring* under the direction of Lotfi Mansouri. Megan earned her Bachelor of Music in Opera from the University of British Columbia. While in BC she worked with Vancouver Opera for two seasons, the CBC on various recording projects, including aired recordings for West Coast Performance, and was a soloist in numerous oratorio works.

Upon graduating from the Artist Diploma Program at Mount Royal College in Calgary, tenor **Stephen Erickson** decided to further his studies here at the University of Toronto. Stephen is in his fourth year of the Bachelor of Music in Voice Performance Program and studies with Dr. Darryl Edwards. He is honoured to be the recipient of both the Luciano Pavarotti and

Lois Marshall Scholarships. Stephen recently appeared in recital with the Aldeburgh Connection in their Young Artists series. Future engagements include Handel's *Messiah* in Prince Edward Island with the Confederation Singers, and in April, he will sing his first Mass in B Minor by J. S. Bach in Calgary at the Jack Singer Concert Hall.

Bass-baritone **Giles Tomkins**, a native of Pickering, Ontario, is currently in his first year of the Opera Diploma Program at the Faculty of Music, studying with Lorna MacDonald. He has performed with the Toronto Mendelssohn Choir, Aldeburgh Connection, Opera in Concert, Summer Opera Lyric Theatre and for two seasons he has studied at the Britten-Pears School in Aldeburgh, England.

Born in Sault Ste. Marie, Ontario, soprano **Joni Henson** received her honours degree in Voice Performance from the University of Toronto's Faculty of Music. Ms. Henson has made solo appearances with the Sault Symphony, Sault Chamber Choir, Mississauga Festival Choir, University of Toronto Symphony and the University of Toronto's Opera Division. She has performed a Young Artist Recital as part of the Algoma Shingwauk Chamber Music Series. Ms. Henson has also been a soloist for Handel's *Messiah* and Vivaldi's *Gloria*. She has recently performed the title role in Handel's *Alcina* with the University of Toronto's Opera Division.

Completing his second year in the University of Toronto Opera Division under Patricia Kern, **Jon-Paul Décosse** is a native of London, Ontario, where he completed his Bachelor of Music degree at the University of Western Ontario. Mr. Décosse recently returned from the Chautauqua Institution, where he studied with Marlena and Spiro Malas, and appeared as Bottom in Britten's *A*

Midsummer Night's Dream. Upcoming performances include soloist appearances with the U of T Symphony Orchestra in the Duruflé Requiem, and with the London Singers in Haydn's Creation. In 2003, Jon-Paul will perform the dual roles of Priam & Ajax in the World Premiere performance of "Cassandra", a new opera by Ian McAndrew presented by Amphion Opera."

Soprano **Saemi Chang** is currently in her second year at the University of Toronto, Opera Division, studying with Prof. Lorna MacDonald. She has sung numerous roles, including, Zerlina, La Fee (Cendrillon), Fiammetta (Prima Donna), Adina, Nannetta, Barbarina, Lucy (The telephone), Gilda with the Zlin and Karlovy Vary Orchestras in the Czech Republic. Recently, Miss Chang has performed the role of Susanna (The Marriage of Figaro), and Oberto in the Opera Division's fall production of Alcina. She was also proud to be part of the world premiere of Iron Road. As a soloist, she has sung Orchestral works including Mahler's Symphony No. 4, Mendelssohn's

Midsummer's Night Dream, Handel's Messiah, and Bach's Magnificat. Miss Chang has recently sung in Recital as part of the Aldeburgh Connection's Young artist Series, and this coming winter she will be singing the role of Mi in Lehar's Land of Smiles with Toronto Operetta Theatre.

Alternates

Please see above for mezzo soprano Susan Black's bio.

Calgary soprano **Eve Rachel McLeod** studies singing with Professor Lorna MacDonald. Eve is in her first year of the Opera Diploma program. She has been a recitalist with the Aldeburgh Connection Young Artists concert series, and she attended the both Britten-Pears School of Music (Aldeburgh) and the Chautauqua Institute (New York) where she sang the role of Hermia in *A Midsummer Night's Dream*. In recent years Eve was selected for Master Classes with Ben Heppner, Sir Thomas Allen, Edith Wiens, Martin Isepp, Marlena Malas and Richard Miller.

Translations

Ramino's Aria

You are the prince no more here.
That pack of idiots at once shall leave my
palace.
My friends, I need you!
Bring round our coach and horses,
and in an instant, we shall go flying.
Once more I vow I will find her.
Love has sent me.
Though Jove himself prevents me, I'll find
my love again.
Pledge so adored, so beloved, what hopes
and visions enfold you.
How tenderly I shall hold you and press
you to my heart.
Hope ever brightening, dark and frightening
in me are fighting, burning inside.

Love's power will be my guide.
Yes, yes, will be my guide.

O mio babbino caro (O my dear father)

My dear father,
I like him, he's beautiful, beautiful;
I want to go to Porta Rossa
and buy the ring!
Yes, yes, I want to go
And if my love is in vain,
I would go upon Ponte Vecchio (the old
Bridge in Florence),
only to jump in the Arno (the river in
Florence)
I long for him and torment myself
O God, I'd like to die!
Father, have pity, have pity!

La Promessa (*The Promise*)

Text: Anonymous

That I will ever be able to stop loving you
No, don't believe it, dear eyes!
Not even to joke would I deceive you about
this

You alone are my sparks,
and you will be, dear eyes,
my beautiful fire as long as I live, ah!

Sid's Aria

Tickling a trout, poaching a hare,
Flighting wild geese is pretty good sport for
a chap to enjoy.

Living without a regular share of pleasures
like these

Is hard to support for your kind of a boy.
But courting a girl is the King of all sports
in a class of its own

Where there aren't any rules so long as
she's caught and you catch her alone.

Girls mean spring six days a week and
twice on Sundays,

The whole year round, the winter through.

Girls mean: games of hide and seek on
summer evenings

When someone's bound to fall for you!

Girls mean: prowling round in bleak and
wintry weather.....

Whispering, I love you.

Die Lotosblume (*The Lotus-Flower*)

Text: Heinrich Heine

The lotus flower is anxious
In the Sun's radiance,
And with hanging head
Waits, dreaming, for Night.

The moon, who is her lover,
Awakens her with his light,
And for him she smilingly unveils
Her innocent flower-face.

She blooms and glows and gleams
And gazes silently upwards;

She sends forth fragrance, and weeps and
trembles,
With love and love's torment.

Where corals lie

Text: Richard Garnett

The deeps have music soft and low.
When winds awake the airy spray.
It lures me lures me on to go, and see the
land where corals lie,
The land where corals lie.

By mount and mead, by lawn and rill,
when night is deep and moon is high,
That music seeks and finds me still,
and tells me where the corals lie.

Yes, press my eyelids close, tis well;
Yes press my eyelids close, tis well;
but far the rapid fancies fly to rolling
worlds of wave and shell,
and all the land where corals lie.

Thy lips are like a sunset glow,
Thy smile is like a morning sky
Yet leave me, leave me let me go and see
the land where corals lie,
The land, the land where corals lie.

Der Tod und das Mädchen (*Death and the Maiden*)

Text: Matthias Claudius

The Maiden:
Go past me, oh, go past
Go, savage man of bone!
I am still young; go please
and do not molest me."

Death:
Give me your hand, you fair and tender
form!
I am a friend; I do not come to punish.
Be of good cheer! I am not savage.
You shall sleep gently in my arms.

Adieu, notre petite table (*Goodbye, our little table*)

Let's go...it is necessary!
For his sake!
My poor knight!
Oh, yes, it's him that I love!
And yet, I hesitate today!
No! No! I am no longer worthy of him!
I hear that voice that captivates me
Against my will :
"Manon, you will be queen,
Queen by your beauty!"
I am nothing but weakness and fragility!
Ah! in spite of myself, I feel the flowing of
my tears.
Before these obliterated dreams!
Will the future have the charms
Of those beautiful days already passed?
Goodbye, our little table
At which we met so often!
Goodbye, our little table
Yet so large for us!
One thinks that it's unimaginable,
So small a space...when we're embracing...
Goodbye, our little table!
The same glass was ours,
Each of us, when it was drunk from,
There searched one set of lips for the
other...
Ah! Poor friend that loved me!
Goodbye...our little table.

Non so più cosa son, cosa faccio (I don't know any more what I am, what I'm doing)

I don't know any more what I am, what I'm doing
Now I'm fire, now I'm ice,
Every woman makes me change color,
Every woman makes me quiver.
At just the names of love, of pleasure,
My breast is stirred up and changed,
And a desire I can't explain
Forces me to speak of love.
I speak of love while awake,
I speak of love while dreaming,
To the water, the shade, the hills,
The flowers, the grass, the fountains,

The echo, the air, and the winds
Which carry away with them
The sound of my vain words.
And if there's nobody to hear me,
I speak of love to myself!

Chévere (*The Dandy*)

Text: Nicolás Guillén

The dandy of the knife thrust
Himself becomes the knife:
He cuts slices of the moon,
But the moon fades on him;
He cuts slices of the shadow,
But the shadow fades on him,
He cuts slices of song, but the song fades
on him,
And so he cuts that which will cut,
The flesh of his wayward black woman.

Marietta's Lied

Joy, that near to me remains,
Come to me, my true love.
Night sinks into the grove
You are my light and day.
Anxiously beats heart on heart
Hope itself soars heavenward.
How true, a sad song.
The song of true love,
that must die.
I know the song.
I heard it often in younger,
in better days.
It has yet another verse—
Do I know it still?
Though sorrow becomes dark,
Come to me, my true love.
Lean (to me) your pale face
Death will not separate us.
If you must leave me one day,
Believe, there is an afterlife.

Voi, che sapete (*You know the answer*)

You ladies, who know what love is,
See if I have it in my heart!
I'll tell you what I'm going through,

It's new to me; I can't understand it.
 I feel a liking full of desire
 That now is pleasure, now is agony.
 I freeze, and then feel my soul burning,
 And in another moment go back to
 freezing.
 I look for a good outside myself,
 I don't know who has it, I don't know what
 it is.
 I sigh and groan without wanting to,
 I quiver and tremble without knowing it,
 I find no peace night or day,
 And yet I like suffering this way!

Que fais-tu blanche tourterelle (*What are you doing white turtledove?*)

Since yesterday I have sought
 In vain my master!
 Is he still in your home,
 My lords, Capulet?
 Let us see a bit if your worthy servants
 At the sound of my voice this morning
 Will dare to reappear.
 What are you doing, white turtledove,
 In this nest of vultures?
 Some day, unfolding your wing
 You will follow love!
 To the vultures, a battle is necessary,
 To hit with a cut and a thrust
 Their beaks are sharpened!
 Leave them, these birds of prey!
 Turtledove, who gets your joy
 From amorous kisses!
 Guard well the fair one!
 Whoever lives will see!
 Your turtledove will escape from you,
 A ring-dove, far from his green grove
 Drawn by love,
 All around this wild nest
 Has, I believe, sighed.
 The vultures are at the quarry,
 Their songs, from which Cytheria flees,
 Resound with a big noise!
 Meanwhile, in their sweet intoxication
 The lovers tell of their tenderness
 To the stars of the night!
 Guard well the fair one!

Parto, Parto

I go, I go, but you, my love,
 make peace with me;
 I will be whatever pleases you more,
 and that which you like, I will do.
 You look at me and I forget everything,
 and I fly to avenge you.
 I will think of this glance alone.
 Ah, what power, O Gods,
 have you given to this beauty!

Seguedilla

Near the ramparts of Seville
 At the place of my friend, Lillas Pastia
 I will go to dance the Seguedilla
 And to drink Manzanilla.
 I will go to the place of my friend, Lillas
 Pastia.
 Yes, but all alone, one gets bored,
 And the real pleasures are for two;
 So, to keep me company,
 I will take away my lover.
 My lover, he has gone to the devil,
 I put him out yesterday!
 My poor heart, very consolable,
 My heart is free, like the air!
 I have suiters by the dozen,
 But, they are not to my taste.
 Here it is the weekend;
 Who wants to love me? I will love him!
 Who wants my soul? It's for the taking.
 You're arriving at the right time!
 I have hardly the time to wait,
 For with my new lover,
 Near the ramparts of Seville
 At the place of my friend, Lillas Pastia!

Stornello (*Rhyme*)

Text: Anonymous

You say you don't love me... I too do not
 love you.
 You feel nothing for me... I feel nothing
 for you.
 You say you have cast your net for other
 fish,

I too am looking for flowers in another garden.
I want us to agree on these things as well.
You do what you want; I'll do the same.
I have my freedom, I'm no my own master,
Serving all and servant to none.

Constancy in love is folly;
I am proud of my fickle ways.
I no longer tremble when I cross you in the street,
Nor do I long for you when you're afar.
Like a nightingale suddenly released from the cage,
I sing and frolic all day and night.
I have my freedom; I'm my own master,
Serving all and servant to none.

Bei Dir allein! (*With you alone*)

Text: Johann Gabriel Seidl

With you alone I feel that I am alive,
That I am fired by youthful vigour,
That a bright world of love thrills through me;
I rejoice in my being,
With you alone!

With you alone the breeze blows so refreshingly,
The fields seem so green,
The flowering spring so gentle,
The evening so balmy, the grove so cool,
With you alone!

With you alone pain loses its bitterness,
Joy gains in sweetness!
You assure my heart of its natural heritage;
I feel I am myself
With you alone!

Der Doppelgänger (*The Double*)

Text: Heinrich Heine

The night is calm, the avenues are quiet,
My sweet one lived in this house;
She has already left the city long ago,
The house certainly still stands, in the same place.

A man is standing there, too, staring up into space,
And powerfully wringing his hands in torment.
It horrifies me, when I see his countenance,
The moon shows me my own form
You my fearful double, you pale partner!
Why do you ape the pain of my love,
That has tortured me here in this spot
So many a night, in times long ago?

Ebben?...Ne andro lontana(*Well then?...I'll go far from here*)

Well then?...I'll go as far away from here as the church bell's echo,
out there, amid the white snow,
out there, amid the golden clouds,
out there, where hope is regret and sorrow!
O my mother's cheerful house,
Wally will go very far away from you,
and perhaps will never return to you,
and you'll not see her again!
I'll go as far away from here as the the church bell's echo,
out there, amid the white snow,
out there, amid the golden clouds.

Von ewiger Liebe, (*Of Everlasting Love*)

Text: Josef Wenzig

How dark, how dark it is in forest and field!
It is already evening; now the world is silent.
Nowhere is there any light, nowhere any smoke,
yes, and the lark is now silent too.
The lad comes out of the village,
escorting his sweetheart home;
he leads her past the willow thicket,
saying so much and so many things:
"If you are suffering disgrace and distress,
if you are suffering disgrace in the eyes of others on account of me,
let our love be severed as swiftly,
as fast as we formerly were united.

We shall part in rain and wind,
as fast as we were formerly united."

The girl speaks and says:

Our love, it severs itself not!
Steel is firm and iron too is very firm;
but out love is still firmer.
Iron and steel can be reshaped at the
forge;
who can alter our love?
Iron and steel can be melted;
our love must endure forever!"

Warm as the autumn light

Warm as the autumn light,
Soft as a pool at night,
The sound of your singing, Baby Doe.
And while I was listening I was recalling
Things that once I had wanted so much
And forgotten as years slipped away.
A girl I knew back home in Vermont
The sea in New Hampshire,
The first sight of the mountains.
They say I've been lucky;
There's nothing my money won't buy.
It couldn't be I was unhappy or was
missing the good things of life.
But only tonight came again in your
singing
That feeling of wonder of longing and pain.
Deep in your lovely eyes all of enchantment
lies
And tenderly beckons, Baby Doe,
Dearest Baby Doe.

Ständchen (Serenade)

Text: Ludwig Rellstab

My songs beckon softly
through the night to you;
Below in the quiet grove,
beloved, come to me!
The rustle of slender leaf tips whispers
in the moonlight;
Do not fear the evil spying of the betrayer,
my dear.
Do you hear the nightingales call?
Ah, they beckon to you,

With the sweet sound of their singing
they beckon to you for me.
They understand the heart's longing,
know the pain of love,
They calm each tender heart
with their silver tones.
Let them also stir within your breast,
beloved, hear me!
Trembling I wait for you,
Come, please me!

Tornami a vagheggiar (Return to me)

Come back to woo me,
only you does this faithful soul wish to
love,
my dearly beloved, dear one!
I have already given you my heart:
my love will be true;
never will I be cruel to you, my dear hope.

De los alamos vengo, madre (I have been by the poplars mother)

Text: Anonymous

I have been by the poplars, mother,
I've seen how their branches swayed in the
breezes.
By the poplar trees of Sevilla,
I have seen my beautiful lover.

Widmung (Dedication)

Text: Friedrich Rückert

You my soul, you my heart,
you my bliss, o you my pain,
you the world in which I live;
you my heaven, in which I float,
o you my grave, into which

I eternally cast my grief.
You are rest, you are peace,
you are bestowed upon me from heaven.
That you love me makes me worthy of you;
your gaze transfigures me before you;
you raise me lovingly above myself,
my good spirit, my better self!

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EDWARD JOHNSON BUILDING, 80 QUEEN'S PARK, TORONTO ON M5S 2C5
BOX OFFICE: 416-978-3744